NOVEMBER / DECEMBER 2015 ISSUE #10

CENTER OF VISION

MassArt Student News

Art by Dora Wang

CENTER OF VISION

MassArt Student News

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About Us

MassArt's *Center of Vision* serves as a forum for the MassArt student community. We publish a range of mediums, both written and visual, continuously online and monthly in print, in both cases free of charge. We are a hybrid between a newspaper and a journal; as such, *Center of Vision* is a place for our college community to explore its creative output, express diverging opinions, and discover what's happening on campus and beyond. We believe the sustainability of the paper comes from allowing each new generation of students to make their mark on the paper. As a place where every student can have their say, *Center of Vision* belongs wholly to the MassArt community.

Dear Reader,

We print an eight-page monthly publication as well as maintain an frequently updated online paper with event posts, our financial column, and student submissions, etc. Here are some positions we're currently looking for:

- Online Editors
- Print Editors
- Art/Music Review Columnist(s)
- Photo-journalists
- Event Reporters
- Film Review Columnist(s)

If any of these interest you, email us at snews@massart.edu and we can help get you started before the next meeting.

Submissions

Send all submissions to **snews@massart.edu**.
Include your Name, Title of Work, Major, and Class Year.

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Event Report: 2nd Annual SIM Alumni and Founders Day

by Julie Cangrand

I have to start this event report with a confession. I am not a total stranger to the Studio of Interrelated Media (SIM); In fact, I have got to hear about its inner-workings because my partner teaches in this program. Even though, I would not be able to describe it totally; I often think of it as a complex, multiform and changing entity, "sometimes accused of being cult-like and exclusive"[1], which makes it so much more appealing. The 2nd Annual SIM Alumni and Founders Day was then the opportunity to learn more about this program directly from its makers and I had prepared this list of questions for them:

Community is one of the fundamental principles of SIM, can you tell me how this value has informed your work?

What makes the SIM program different from other majors at MassArt, and what do you think SIM people bring to the whole MassArt community?

If SIM was a cult, what would be its practices and dynamics?

The truth is I did not ask anything to anybody as I quickly realized that the night was about strengthening SIM's sense of community, and not reflecting upon it. Harris Barron, who founded SIM, declared once: "Shared experience creates community"[2]. I thought that the SIM department's initiative of organizing the alumni day was a vivid example of his philosophy and how the foundations of the program still inform its present actions, forty-five years later.

At the entrance of the North Building, two students and the chair of department were warmly welcoming the visitors, handing over name tags and the program of the evening. As I entered the Pozen Center, the big theater that serves as SIM studio, the color orange sprang up almost everywhere , from the tablecloths, to the lights, to the sacks that held up an installation by alumni Kevin Clancy,

Continued on page 6

SO LIKE: Music Reviews November 2015

by Clio Berta

SO LIKE: Music Reviews is a new monthly music review column featuring new music, artist interviews and throwback songs.

New Release

Made in Heights, Without My Enemy What Would I Do

Alexei Saba (stage name Sabzi), Seattle-based writer and producer, and Kelsey Bulkin, self-described writer/singer/performer/(magical) realist, formed Made in Heights in 2010 with the release of their first EP, Winter Pigeons. Three years later, the duo released a full-length, self-titled album, Made in Heights, whose opening track features a sample from Sufjan Steven's "Concerning the UFO Sighting Near Highland, Illinois" of Illinois. The band's newest album, Without My Enemy What Would I Do, was released in May of this year and pairs Bulkin's clear, pastel vocals with fresh, driven percussion tracks – a refreshing contrast to the low-key, melancholy sound of their previous album. Full of space, each track bleeds into the next, equally reverberating as it is succinct. Without My Enemy What Would I Do is by far the most felt, cohesive piece of work that the duo has produced and, I believe, serves as a sort of testament to their full potential. For best results, listen while traveling from place to place on that busy day of yours.

Local Artist

Husked, aka Brian De La Cruz, Massart Freshman

Q: Where are you from?
I've moved around a lot. I'm not from one place. I always tell people I'm from Oregon, though, because it's where I grew up, and I miss that place dearly.

Q: When did you start writing music?
At the end of eighth grade. I started with a program called Magix Music Maker. I started making music because I watched a lot of movies, and I always loved the sound of film scores.

Q: What did you like about film scores?
They could convey emotions that other songs couldn't. They could go from sad, to intense, to completely happy in a matter of minutes – borderline classical but borderline new age.

Q: Who are your influences now?
One of my influences has always been Massive Attack. I've always liked Portishead too, but it wasn't until recently that I really started to understand their music. Ludovico Einaudi. Calyx & Teebee.

Q: How would you describe your sound?
My sound really depends on the mood that I'm in, but most of my music has its own signature – it's all in the same universe. If I had to say, I would say it's borderline trip-hop meets electronic.

Q: Where can we find your music?
You can find me on soundcloud – my musician name is Husked.

Q: What do you plan on doing at MassArt?
Currently, all I know is that I want to work with Film & Video. I'm considering double majoring in Photo or SIM.

Throwback

Thalia feat. Fat Joe, "I Want You"

"I Want You," Thalia's hit 2003 single, instantly climbed charts all over the world (it received multi-platinum status in Japan), peaking at number twenty-two on the Billboard Hot 100. Some of you might remember it from Now 14, which also includes the infamous Black Eyed Peas classic "Where Is The Love" and the notorious Beyonce & Jay-Z single "Crazy in Love." Featuring Fat Joe, perhaps better known for his Terror Squad single "Lean Back," the song follows the archetypal male rapper/female vocalist formula that was so present throughout 2000's and remains predominant today. Complete with stock violins, heavy bass, and a catchy piano phrase sampled from Brenda Russell's "A Little Bit Of Love," released in 1979, "I Want You" is a truly praise-worthy throwback.

The One Who Loves Less

by Michelle Poirier

I am the one who
loves less, I'm the 5 am
roll out of bed silence

He will try to lock
fingers, but my hands are always
too busy to catch

Promises made are
really signatures at the
bottom of death certificates

They pile up and
I keep apologizing
in whispers you think are laughter

I have always been
the sorry one, feeding mouths
already stuffed with loss

toying with boys who
use me as an anchor, they
have never known safe harbor

But I am always
fraying slip-knot, restless wave
dark cloud warning that

I am the one who
loves less, the ship that no one
sent out to sea

I've never really
felt tenderness, my lips
dry, wilting bouquets

Nail beds are chewed,
Veins oceans, feeling like a
2am sip of lukewarm coffee

I just can't seem to
imagine walking through
someone else's dreams

In fear that I won't
have enough energy to
sail through my own

So I remain the
girl who saws down tree trunk lovers
That girl who sees dead ends

empty glasses upside
down, Leaving rings on coffee
tables a static reminder

that I was once your
saturn, your life preserver
each dark half circle

underneath your eyelids
eyelids closed shut before
another dodged kiss

I am the one who
loves less, the one who bites too
hard on my own broken glass words

telling you that the
north star light in my eyes was
never meant for you

I'm not your arm rest
Nor ottoman, nor anchor
I'm six hundred foot battleship

And I'm sorry that
I am the one who loves less
because that means I

Can never seem to
fit myself into anyones
glass bottle keepsake

THE GALLERY

2

3

4

5

See more art - continued on page 8

1. "The Dress" - Sarah Montrond, Painting & Art History, 2019
2. "Axis Starlight" - Joanne Ruan, Illustration, 2018
3. "Wilton's Portrait" - Wilton Tejeda, Undeclared, 2019
4. "Blindness" - Dora Wang, Illustration, 2018
5. "In The Car" - Sarah Montrond, Painting & Art History, 2019
6. "Trees" - Sarah Montrond, Painting & Art History, 2019
7. "Girl Looking Out Window" - Sarah Montrond, Painting & Art History, 2019
8. "HW" - Wilton Tejeda, Undeclared, 2019
9. "AWAY" - Dora Wang, Illustration, 2018

We are currently accepting art and writing submissions on a rolling basis. Please send your work to **snews@massart.edu.** All accepted submisisons will be featured in the printed issue and/or on our website.

SIM Event, continued from page 2

a big colorful patchwork tent that reminds me of Joana Vasconcelos's work. What caught most of my attention, or distraction, I should say, was all these people being really busy; running from one side to the other, bringing in things, taking out others, mostly furniture and old weird devices that were used as decoration for the table centerpieces. I started imagining the crypt of Bruce Robert Bowen, the SIM technician and studio manager since 1975. There was a black and white photograph of him at my table, where he appears sitting in his office, surrounded by equipments and papers hanging everywhere. He wears glasses and a headband, and he looks like a ninja engineer in the cave of Ali Baba. I wonder about his hidden treasure. At the event, I recognized him by his orange SIM cap, long hair and a black T-shirt that says "Locals hate you" on the back.

As I started feeling quite useless in the middle of all this hustle and bustle, I decided to mingle with a female artist who was trying to fix a projector facing two pieces of cardboard hung from the ceiling and displayed as layers. The cardboard pieces have holes cut in them, which from a distance and with light passing through it, form a floating, three-dimensional image. The patterns were pastel abstract figures that emulate pixels. She told me that they were painted, then photographed, and finally printed on the cardboard. Montana (SIM 2015), as she introduced herself, is interested in how the digital image intercepts with the physical world. "It's a work on progress", she insisted twice (she was showing it earlier as part of the Big Thursday, which is a SIM major studio class and critique), but actually, I could totally see it displayed on a broader scale, with people going through the installation. It works.

As Iman (our editor-in-chief and also a SIM student) told me that the event would not start for another half-hour and there were more works exhibited outside the theater, I made my way to the room behind the Godine Gallery. There was a big slide projection of works by SIM students since its foundation and several physical works of current students. They were made from a wide range of media: acrylic paintings, installation, sound work, a manipulated Book of Mormon, tiny wax anthropomorphic sculptures, and an audiovisual piece I felt in love with: *By the light of the ghetto moon*, by Lisa Lee and Casey Cann. It was displayed in a small room within the room, kind of a closet, with the tag "this area must be kept clear" written on the floor. I find it hard to describe this piece. Imagine a mixed structure between an arcade, a puppet show and a window of an industrial project. Inside, there is a screen with a video animation of a fantastic track (available on iTunes) of rap beats (by DJ Cluter) and dark lyrics. The video is a collage of photographs, silhouettes of crows or ravens, and video footage. In the corner of the image, there is always a big red full moon that witnesses all the things that happen to the people in the ghetto "when the streets lights went off". It's a disturbing piece, not so much for its subject but rather for its assembly. At the end, my general impression about these six students' works was a strange mix of feelings of despair and spine-chilling, beyond the *povera* aesthetics of most of them.

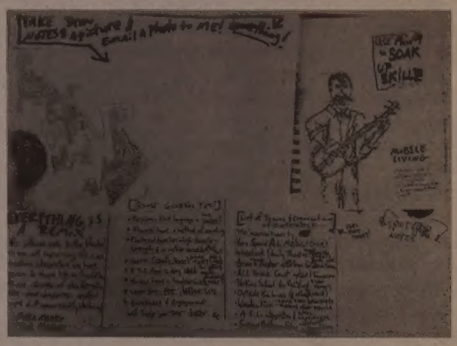
Still feeling disturbed, I found myself in the hallway looking at the lively posters of former Eventworks. The Eventworks Experimental Arts Festival is one of the two student-launched initiatives in SIM (the other one is the department's own Godine Family Gallery exhibition space). Every year, a team of students, called "producers", organize a "month-long festival of multimedia and performing arts within the MassArt campus, as well as in theaters, galleries, and cultural centers throughout the metro-Boston area. SIM students run and control all aspects of the production—artistic programming, logistics, directing the technical operations, fundraising, budgeting, and publicity"[3]. The 2nd Annual SIM Alumni and Founders Day was actually dedicated to the presentation of Eventworks history by past and current producers.

I went back to The Pozen Center as the presentation was about to start. There were around sixty people in the room, standing up or sitting around the round tables. Four alumni got onto the stage and discussed their experiences as Eventworks's producers since 1980, and presented their project for the 2016 spring festival. The new project consists of a movable dome where they want to feature art and science projects to bring together communities of the metro-Boston area. They are looking for fundraising money to buy the dome and one of the team members said that she was hoping all of us could be more like a community. I personally hope they had the opportunity to exchange ideas with alumni Kevin Clancy, who was showing his nomadic architectural space. If that connection happened, the whole event was worth it (I didn't stay for the light dinner, art and networking part of the evening). I also hope they think outside of SIM and reach out their colleagues in the Architecture department in order to build the dome from scratch instead of buying it. In fact, from what I have witnessed at the event, SIM people have a great entrepreneurial, collaborative and DIY energy that would be more powerful if expanded throughout the other majors.

One example of this spirit is the SIM buddy system that was implemented in 2011. This system allows each new SIM student to have a contact to call when they are feeling overwhelmed by their studies. From where I stand, I can't tell for sure whether or not SIM students inspire other students on campus, but as I've seen tonight, they definitively have the skills to do it. As a matter of fact, I want to share the tips that Emily D. Teague (SIM 2015) wrote down on an orange sheet I found at my table:

"Some general tips!
- Person-language is the coolest
- Always have a method of recording
- Electrical tape has a high-tensile-strength & is rather versatile & resilient
- Learn (really know) some knots
- A P.O. Box is very stable for getting mail
- Always have a handkerchief (endlessly useful)
- Wear your P.P.E., BEHAVE SAFE
- Awareness & Engagement will help you "see" better."

[1, 2, 3] Nita Suriale, *Revisiting the Sandbox*, Boston, Massachusetts College of Art and Design, 2011, p. 16, 30-31, 39



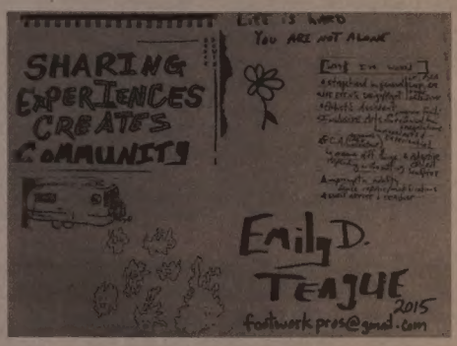


Table sheet by Emily D. Teague

The Peanuts Movie Review

by Dylan McCusker

Image courtesy of 20th Century Fox

The Peanuts Movie (2015)

Cast: Noah Schnapp, Bill Melendez, Francesca Capaldi, Hadley Belle Miller
Director: Steve Martino
Synopsis: A young boy struggles to accept himself and overcome his insecurities in order to get noticed by his new classmate. Meanwhile, his dog embarks on an epic quest for love high in the sky.

Being relatively unfamiliar with The Peanuts comic strip and cartoon, I entered the theatre not knowing what to expect. I've seen some bits and pieces of It's the Great Pumpkin, Charlie Brown, and A Charlie Brown Christmas, but haven't witnessed much else from these characters until this film. Although unable to experience the nostalgia and comfort many others will enjoy from it, I was able to appreciate the amazing rejuvenation of an older style of animated film. The charm and quaint atmosphere of the original was blended brilliantly with the new filmmaking style of current animated films. This was immediately visible in the quality and style of the animation.

Oh. My. God. The animation. The animation was astonishingly beautiful. Blue Sky Studios did an amazing job hybridizing 3D computer generated animation with the 2D hand-drawn style and movements of the original. Not once did the 2-dimensional aspects of the film feel out of place. Even the movements of the characters were on point. Everything seemed to move at a different frame rate, a rate more reminiscent of cell animations. The jagged character movements juxtaposing the modern 3-dimensionality and beautifully rendered scenes worked wonderfully together!

The story was solidly written, although it's one we've seen many times before. However, it was the presentation of the story that really stood out. The viewer could truly feel what Charlie Brown was feeling, and was fully engaged with his struggles and character arc throughout the film. You couldn't help rooting for him to succeed! It was one of those films where you get frustrated with all of the bad things that happen to the good-guy protagonist. WE JUST WANT HIM TO BE HAPPY. I found myself clenching my fists and scratching the arms of my seat with anticipation as I felt what he felt and rooted for him.

Snoopy, the other star of the film, set out on a parallel storyline separate from Charlie Brown's main plot. As the boy's best friend, Snoopy had just the right amount of playful mischievousness to add a lot of humor to the film without interrupting the narrative. I found myself lightly chuckling during the first half of the film, and consistently laughing out loud during the second half, as I became more familiar with the characters. Snoopy's sequences seemed to drag out a bit too long at parts, which I would attribute to the filmmakers' attempts at stretching out a concise story into a full length feature film. This and the in-your-face exposition of the underlying message may be the only aspects that detracted from an otherwise great film.

I'm happy to have seen The Peanuts in theaters, and am excited to view it again when it is released on other media. It was a refreshing addition to the plethora of animated films in recent years. Hopefully its' success will usher in more unique experimentation in upcoming animated features. The Peanuts movie truly broke away from the heavily formulaic and over-stimulating plot that countless animated films suffer from. It had so much heart, and I'll be happy to see more.

I think we were the only adults in the theater without kids. *Good Grief.*

Farewell Interview with Public Safety's Angelo Palacio

by Jennifer Smith

One of MassArt's most cheerful and friendly security guards will sadly be retiring this November. Angelo has been a friendly face around MassArt for ten years! Always smiling at students and encouraging them to have a nice day after checking ID's at the Tower security desk. The Community at MassArt will dearly miss Angelo's positive and generous attitude that inevitably brightened the days of all the students and staff everyday.

Q: How long have you been working at MassArt?
I started at the Artist Residence when it was first built and then transferred to the Tower building after a few years, I've been at MassArt for about 10 years.

Q: Have you always wanted to be a security guard? Have you worked other jobs?
I was a military policeman in the Marines and I worked for Levi Strauss and company for eleven years as a mechanical designer drafter.

Q: Do you do your own art?
Yes, I do my own computer artwork; I use different labels and stickers.

Q: Do you have a favorite type of artwork?
No, I enjoy all types of graphics and artwork, you know anything that moves the mind and the heart. Anything that instills new emotion and new concepts.

Q: What has changed the most since you have been apart of the MassArt community in the last ten years?
I think it has been the attitudes and behaviors, we are more positive now and striving towards progress and continued development and people see the possibilities here as endless as far as educational endeavors go.

Q: What do you think about the new buildings at MassArt, like the Treehouse and the brand new Design Center?
I am very happy for the school, they are bringing up the institution to reflect the creativity of not only the students but the faculty and staff and everybody. Its improving the workplace and the educational levels.

Q: What has been your most memorable MassArt moment?
Seeing the students graduate, their faces. Seeing them venture out into the world full of ideas, full of creativity. It has been a privilege and an honor working here and I thank everybody, MassArt, for allowing me the opportunity to be here.

Graphic by Jenny Andress

City

by Grace Emmet

At her window sill
she rests her elbows
on what the city has left behind
sooty and gray
kind of day that doesn't tell what time it is
the sun might have been rising
behind charcoal wiped across the sky

the city is always jazz
a piano's player
soul forever been dead
but still breathing
in the exhausted yawns of morning taxis
and in the frail cracks of a cold alleyway
and 10 stories up to the hardheaded acrobats
playing in their jungle gym scaffolding
and down on the tapping of sidewalks stretched out like drum heads

timed with the changing lights
series of chords
from red to green
to yellow to red
running us all over its concrete crisscross
bringing us no where
never saying anything
but singing its deep sad sigh

ACU Plans for next semester

by Artists of Color Union

It was a promising start for the Artists of Color Union this year. With a handful of new, eager members to a successful #BlackLivesMatter show in the Godine Family Gallery, the group is in the midst of planning new events and discussions. Each meeting has either been educational or served as a safe space for members to speak. Recently, for the month of October, we have discussed the issues of cultural appropriation and the importance of self-care, especially with the semester halfway over. Everybody has contributed to the discussion and as the weeks go on, a sense of family has stemmed and continued to grow.

Our biggest accomplishment so far this year has been the gallery show Everybody Gon' Respect the Shooter, But the One in Front of the Gun Lives Forever: But I Guess I'm Just One Lucky N*****. An array of submissions had been sent from artists of many different backgrounds. The collection of work ranged from paintings, illustrations, sculptures, installations, and performance pieces. Overall, the show was thought-provoking and emotional. Although, many people enjoyed their experience and ended the show by dancing to some Missy Elliott. There have even been discussions of planning a #BlackLivesMatter show annually.

For the future, we are planning on fixing and posting on the ACU website with updates about the members, and possibly "Artist of the Month" posts, varying from professional to student artists. This will serve as an opportunity for not only putting names of artists of color into the limelight, but also debuting our own members' artwork. We are also in the midst of designing a new logo for the union as well as producing more sweatshirts for the club. With the end of the semester approaching, we have already initiated plans for next semester.

A Stream-of-Consciousness, Rambling Review on Charles Darwin's *On The Origin of Species*— After Having Given it a Sparse Once Over

by Graysen Maxwell Babbitt

So, like, a lot of times you read it in school or whatever— like, you kind of go straight to the sciency part— this finch is here, and this finch is here, and they have different beaks cuz they do different things on different parts of the island. But between all of that sciency stuff, Darwin goes into these tirades about humanity and things changing and how things really are. Then he goes into these other tirades of self-doubt and saying, 'thinking about it this way is absurd! I realize that!" And then he brings in all this other stuff about philosophy and, um, mixing it up. And if you read it the way I read it, which is opening it up and looking about it, it seems more like someone standing on a soapbox and yelling. It is scientific, but it is also— its analytical, but its more crazy than that. Recently I've been having a mild obsession with bones, so I read the first chapter on vertebrates. So Darwin is talking about fish, right? Think about different kinds of fish— they're kind of similar permutations of the same design, right? So they're the same kind of setup, ya know— there's the head and the tube-like body, then there's the fins and then there's the bones. The reason Darwin used the fish as the first example in the first chapter on vertebrates is because that's kind of all they are. They're one vertebrate with all this stuff coming off of it. And what's interesting about the geometry and about, like, what's going on in the vertebrae, is that it's one singular system with an incredible amount of variability of form happening within it. So there's this type of fish, and there's this really clear image of it— its got like, this really sharp looking head, and then there are these huge spikes that come out of the mouth— and they change in size and they also go into the fin. And they're all part of the same system— you have pieces that jut out and then go back in. And within that system there's everything that controls what's happening in the brain and that sends the rest of the message back into to the body, into the bones and to the ribcage. And yeah, the design and the idea of the subtle sectional, like, arrangements and having the ability to move them around and change them as part of the same system is incredible. So I think, really what's he's saying is that things are far more interesting then we think they are, and things have far more direct relationships then we think they have. There are a lot of smaller if-then scenarios that happen in, ya know, everything from the macro to the micro scale. Like, if something happens here, something else happens here, and there's a story in between those two things happening— it's not a one-to-one relationship. There's a, ya know— there's a story between— ya know, I don't know— the finches thing. There's a story between the finch changing its beak size, ya know what I mean? There's something happening there which is really key to our understanding of how things came to be and eventually where they're going to be. It's essentially about— he just read and observed all these things about life for such a long time and then he couldn't help but see the relationships. And also, you also can't help but see there is more than just relationships— there's a… there's more than just a staging of events— a this-happening, this-happened, this-happened. Stuff is happening at the same time as that— stuff happened before that which adds to the whole story of what is. And it's actually a lot more complicated than what we imagine as 'one-thing-happened, then another-thing-happened'. If that makes any sense.

THE GALLERY CONTINUED

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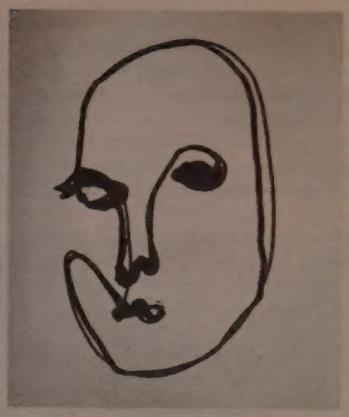

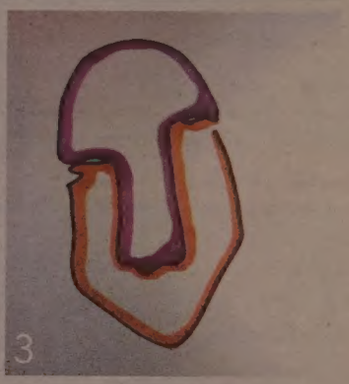

1. "Today's Hooligans" - Stacy Parker, Undeclared, 2019
2. "Haystack 1" - Julia Dudley-Kramer, Illustration, 2017
3. "Untitled 1 & 2" - Mia Jager, Museum Education, 2017
4. "Haystack 2" - Julia Dudley-Kramer, Illustration, 2017
5. "Under The Bed" - Sarah Montrond, Painting & Art History, 2019

Happy holidays to all of our readers!